

IN THE WORLD OF MUSIC AND ART

Operatic Inseparables

By Grenville Vernon

The death of Ruggiero Leoncavallo removes from the artistic arena one of the two men who, a quarter of a century ago, were looked upon as the creators of a new operatic tradition. Strange as the ways of fate! Round together at the beginning by hope and fame, they have gone through the years together, and unless Pietro Mascagni performs a miracle they will go through the ages equally inseparable. Mascagni wrote "Cavalleria Rusticana," Leoncavallo wrote "Pagliacci," and the two little operas, the one possibly the more of the other, were speedily wedded by popular acclamation, and despite the bulls of critics and impresarios without number have remained in wedlock indissoluble. In vain have the other one-act operas been written to separate them. Together they have stayed and together they have formed the backbone of half a hundred opera companies.

Mascagni and Leoncavallo have since written operas innumerable. Recently we in New York heard the former's "Lodoletta," and Leoncavallo's "Zaza" is to be produced during the season about to open. But despite their strivings they have remained each a man of one opera. With them they indeed founded a tradition, but the verities who followed have been barren of real effect. So "Cavalleria Rusticana" and "Pagliacci" must be treated by and for themselves and not as marks or influences in the history of opera. With the hammer of youth upon the anvil of passion Mascagni and Leoncavallo beat out two little works at once hot-blooded and sincere. But unthinking youth rarely strikes fire more than once. Passion burns out quickly if that passion is not fed from the inexhaustible storehouse of the intellect, and to this storehouse neither Mascagni nor Leoncavallo ever held the key. Later, bewildered at the poverty of their succeeding works, each composer turned to the treasures long since garnered by other men. From these alien granaries they helped themselves abundantly—but youth had passed and the seasoned genius of

other minds failed to nourish them. True children of nature, they were fine only when they were themselves. "Pagliacci," despite the railings of purists and pundits, is a work of exalted qualities. It is melodious, and the melody, if nowhere distinguished, is generally expressive, and sometimes tellingly so. The action is swift, and the music carries it along unwavering and inevitable. The story is one oft told, but it possesses truth and an animal vigor which have survived its retelling. Moreover, the story is eminently suited to the theatre, and at the first bars of the prologue before Tonio steps before the curtain we realize that the composer understands what the theatre means. Musically we may not be uplifted, yet instantly our attention is held and concentrated. We know that, with our will or against it, we are going to take part in what follows. After all, the first requirement of the theatre, and above all, of opera, is to interest, and preferably to interest large numbers. Literature may be the art of the individual, but the theatre is the art of the mass. The mass taken in its component parts may be stupid, and some of these parts may sway it for a day or for a year, but taken as a whole it possesses the rude sanity of the race, and it will never prove stupid on the same subject for a quarter of a century. "Pagliacci" was produced just twenty-seven years ago, on May 17, 1892, at the Teatro del Verone, in Milan. At that performance Victor Maurel, whom Verdi called the greatest operatic artist of the century, sang Tonio, and for him Leoncavallo wrote the prologue at Maurel's own request a few days before the opening. The Canio was Gerand, the Silvio, Ancona; the Peppo, Daddi; the Nedda, Mme. Stehle. Ancona was long a member of the Metropolitan, and later with Oscar Hammerstein at the Manhattan. Daddi is our old and amusing friend of the Manhattan and Chicago opera companies. He is still singing, and is no taller than he ever was. It was a memorable opening of what is really a memorable opera. Leoncavallo is dead, but "Pagliacci" lives.

Final Week of Concerts At Lewisohn Stadium

This week will be the eighth and last of the Stadium symphony concerts. Tonight there will be a Tchaikovsky-Wagner programme, with Albert Janigton, as soloist. The Wagner programme for orchestra are the "Lohengrin" March, "Lohengrin" Prelude, "Lohengrin" overture and the Ride of the Valkyries, while Tchaikovsky's "Symphony No. 5," "The Nutcracker," "The Swan Lake," and "The Sleeping Beauty" will be heard in the second concert, and the latter in two songs by Anna Zucca. Other numbers will be Haydn's overture "In Bohemia," Trindell's Interludio, the MacDowell-Tierch "Witches' Dance," MacDowell's "Poem Ecrotique" and "Scotch Poem," and Spilner's variations on "Yankee Doodle," depicting the styles of nine composers from Mozart to Grieg.

"España," Rubinstein's Concerto in D minor, Conductor Strube's Serenade, tenor aria from "Otello" and the "Mignon" overture. A feature of the farewell week will be "American Night" on Wednesday, when native compositions only will be heard. An Ocean Rhapsody and "Peter Pan" (cello), by Frank E. Ward; "New Russia," symphonic poem by Samuel Gardner, and a suite from his opera "The Promise of Media," by G. Aldo Randegger, will be conducted by their respective composers. Anna Zucca will play her new piano concerto for the first time. Other soloists are Madeline MacGowan, violinist, and Harriet Metcalf, contralto, the former to be heard in Cecil Burleigh's second concerto and the latter in two songs by Anna Zucca. Other numbers will be Haydn's overture "In Bohemia," Trindell's Interludio, the MacDowell-Tierch "Witches' Dance," MacDowell's "Poem Ecrotique" and "Scotch Poem," and Spilner's variations on "Yankee Doodle," depicting the styles of nine composers from Mozart to Grieg.

Ernest Strube, conductor of the Baltimore Symphony Orchestra, will be the guest conductor Tuesday night, with Rudolph Reuter, pianist, and Carl Margulies, tenor, as soloists. The programme will include Weber's "Oberon" overture, Prelude and Love Death from "Tristan and Isolde," Chabrier's

ARTISTS WHO WILL APPEAR DURING THE FINAL WEEK OF STADIUM CONCERTS



November 7, November 21, December 5, December 19, January 9, January 23, February 6, and February 20:

Gabriella Besanzoni, Anna Case, Enmy Destinn, Giuseppe de Luca, Mischa Elman, Anna Fittzu, Amelita Galli-Curci, Mary Garden, Ossip Gabrilowitsch, Louis Gravelle, Frieda Hempel, Charles Hackett, José Mar-dones, Lucille Orrell, Arthur Rubinstein, Helen Stanley, Toscha Seidel, Andres de Segura, Jacques Thibaud, Cyrene Van Gordon and Winston Wilkinson.

Glenn Stark's Advice to Vocal Students

The National Conservatory of Music of America

Institute of Musical Art of the City of New York

Phrasing & Tone Color

TECHNON

ELLIOTT SOPRANO

PRAMPIN

THE DAHM-PETERSEN Academy of Music

Music and the Movies

We do not think that young composers have begun to realize the possibilities of obtaining a hearing by writing scores for motion pictures. We mean, of course, serious, educational or dramatic pictures, such as "The Birth of a Nation" or "Broken Blossoms."

George Clutsam, it seems, has written a cinema opera, and Hugo Riesenfeld, of the Rialto and Rivoli theatres, believes that others will follow his example.

With the impossibility of having special music written for every motion picture of importance remains the necessity of choosing from what there is, and we know of no motion picture houses in town that are so admirably equipped from a musical point of view as the two theatres managed by Dr. Riesenfeld. Not only is the music played by the orchestra for the feature pictures exceptionally well chosen—one is apt to hear music by Tchaikovsky, Brahms, Verdi, Puccini, Reynaldo Hahn, Debussy and many other distinguished composers—but the features themselves, and invariably the soloists, are selected from the best that the world of music has to offer. To such an extent is this true that we often go to hear a special number played far more than to see the picture programme, and with as much pleasant anticipation as we feel on entering a concert hall.

Dr. Riesenfeld's path is not without difficulties. He is apt to regard any expression of appreciation with cynical surprise. His audiences are not always sympathetic. The average movie fan is

AMUSEMENTS

OPEN-AIR CONCERTS

STADIUM

Music Notes

Beryl Rubinstein will give several recitals this winter at Aeolian Hall.

Lawrence Gilman has been engaged to prepare the notes for the programmes which Artur Bodansky will conduct for the New Symphony Orchestra next season.

For the first time in the history of the Metropolitan Opera Company an American soprano has been elevated to the rank of "leading coloratura" in that illustrious organization. This honor has been awarded to Miss Mabel Garrison.

Miss Sophie Braslau, contralto, of the Metropolitan Opera, has been engaged for nine performances of "Aida" that the Chicago Opera Company will give during a fall tour of three weeks. Miss Braslau will be heard in the rôle of Amneris.

Reinald Werrenrath has been engaged for four performances with the New York Symphony Orchestra under the direction of Walter Damrosch for the coming season, 1919-20. There will be one performance in New York, one in Brooklyn, one in Washington, and one in Baltimore. The Philadelphia Symphony Orchestra, under the direction of Leopold Stokowski, has also engaged the barytone for two performances. He has been reengaged for his sixth appearance with the New York Oratorio Society.

Onorio Ruotolo, Sculptor

By Katharine Wright

When some one told us that east of Fifth Avenue in Fourteenth Street lived a young Italian sculptor whose work was worthy of investigation, we immediately set about gratifying the curiosity aroused by the information.

It was an agreeable surprise to discover on the top floor of an unromantic building a corner of Bohemia, the Bohemia of Henri Murger and Gavarni, which has little in common with its hybrid imitation further south and further west.

Judging by the number of pieces in all stages of development, to say nothing of a large collection of sketches, Ruotolo is so driven with the divine urge of creative energy that he has no time to spare for mere externals.

When we arrived he was giving a lesson to a little waif—a favorite pastime, it seems, for he believes in passing on his knowledge—who was struggling with a sketch of domestic life across the top of which Ruotolo had written "I figli sono Americani" ("The children are Americans"), certainly a properly patriotic sentiment to be impressed upon children born in this country of Italian parents.

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